



Socio-Cognitive Representation of Alienation Lamming's *In the Castle of my Skin*

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Abstract— This paper adopts van Dijk's socio-critical discourse analytical framework to interrogate the theme of alienation in Lamming's novel *In the Castle of my Skin*. Although the theme of alienation has been widely discussed in literary and postcolonial studies, there remains a lack of integrated approaches combining alienation and sociocognitive analysis, therefore in the field of critical discourse analysis, scholars like van Dijk and van Leeuwen have developed frameworks for exploring ideologies and representations of social actors, similarly Harts has presented cognitive models that explores how discourse structures reflect and view underlying cognitive operations and in addition to that these models are widely applied to media discourse and political speeches but still their application to literary texts are remained underexplored and little scholars efforts has been devoted to examining alienation from a socio cognitive perspectives. therefore this study seeks to fill this gap by adopting a sociocognitive analysis framework that combine three models: van Dijk (ideological square), Harts (construal operations), and van Leeuwen (social actors representations). By using both qualitative and quantitative assessments of carefully selected textual extracts, the research scrutinises the construction of alienation in terms of micro-level representation in social actors, cognitive level construal operations, and macro-level ideological configurations. The results show that Lamming employs exclusionary and assimilative linguistic strategies to represent ruptured social relations and personal isolation in the colonial context. Cognitive construals are used to make alienation a tangible reality by profiling and metaphorical framing while ideological polarisation advances an anti-colonial moral vindication by framing the colonial agents negatively and positively reinforcing Black communal resilience. Consequently, alienation becomes simultaneously a symptom of colonial oppression and an element of principal resistance in the construction of post-colonial identity.



Keywords— Alienation, Socio-cognitive Approach, CDA, Lamming, *In the Castle of My Skin*

I. INTRODUCTION

The concept of alienation as the sharp disconnection of the individual and their community, as well as their nation-state by the subordination of the former to the latter and the subsequent displacement of the former by the latter (Taş, 2024). This results in the breach of identity integrity and the feeling of isolation in the context of post-colonial literary texts. The qualitative significance in this enquiry is seen in

the writings of George Lamming, especially in *In the Castle of My Skin*, (1953) in which personalities struggle with the emotional legacies of displacement through the practices of emigration and exile.

The interruption is linguistic, and discourse becomes a middleman between the institutions of dominance through cognitive and social cognition (van Dijk, 2008). Applying the Critical Discourse Analysis (CDA) in accordance with

the socio-cognitive paradigm by van Dijk, which reflects mind patterns and social dominance elements, helps to support alienation as the linguistic formations reflect the patterns and hierarchies of the world.

Still, a significant gap remains: despite the large amount of scholarly work on the topic of alienation that has been authored by Lamming (Paquet, 2023; Singh, 2023); there is a lack of empirical research that conceptualises the operationalisation of van Dijk to question the discursive machinations that drive those stories. The lack hinders advanced appreciation of the role played by language in the process of building fragmented post-colonial identities cognitively and hinders advancement in linguistic education and ideology analysis (Wodak and Meyer, 2009). The current paper, therefore, aims to fill this analytic gap by formulating and exploring the following research questions, which involve a precise reading of a few passages in Lamming's *In the Castle of My Skin*:

1. How does Lamming reflect alienation on the micro-level by employing social actor representation in *'In the Castle of My Skin'*?
2. How does he reflect alienation on the cognitive level by employing the construal operations in *'In the Castle of My Skin'*?
3. What ideologies does alienation underpin in the novel?

II. SOCIO-COGNITION OF ALIENATION

The concept of alienation has attracted much attention from different disciplines, from social and economic theory to philosophy and psychology (Williamson, 1997). Karl Marx's theory of alienation explains the way humans are alienated from their labor, society, human nature, and even self. This estrangement is developed in the capitalist systems as a result of the division of labor which therefore limits the life of a person to the functional role in the larger structure of a social class (Marx, 2009).

Senekal (2010) noted that many different classifications of alienation have been proliferated gained over time; however, Seeman's framework maintains its position as one of the most common references cited in current research. Senekal notes that "Seeman reformulated and elaborated on Marx's notion of alienation, and developed a methodological framework that is more appropriate for analyzing sociological trends" (Senekal, 2010, pp. 21 - 22).

A considerable amount of scholarship has focused on the 'social dimension of alienation' sometimes called the 'sociological process of alienation'. Karl Marx in particular identifies five critical determinants that contribute to this phenomenon, which collectively illustrate the manner in which social structures have the potential to engender

feelings of estrangement from one's labor, community, and selfhood and thus result in interactions with others that are not stable and satisfactory. The alienated individual is thus seen to be a "potentially disloyal citizen" (Marx, 2009).

CDA serves in much the same way as a forensic analysis of discourse. It assumes that lexical choices and phrasings express not only superficial meanings, but also serve as expressions and perpetuations of general social structures and systems of domination. Influential scholars such as Norman Fairclough and Teun van Dijk have shown how language can at the same time also work as a mirror of societal norm and a vehicle for subtle persuasion and resistance. By dissecting texts and speech, CDA allows for a more nuanced understanding and critique of the ways in which language constructs our perceptions, behaviors, and ultimately our social reality. Consequently, CDA is a way of doing discourse analysis that considers language a social practice and examines how ideologies and power relations are enacted through language.

The socio-cognitive approach to CDA articulated by Teun van Dijk is a framework that explicitly establishes linkages between discourse, cognition and society. This approach brings forward the premise that discourse is formed by social structures and mediated through cognitive processes. It combines linguistic analysis with the social and psychological dimensions, and thus forms an all-around way of exploring how discourse both influences and reflects the flow of power in a society. The important parts of socio-cognitive approach are macrostructures that is overarching topics or subjects within a discourse that facilitate in identifying the primary ideas conveyed in communication. On top of that, local meanings, including lexical choices, phrasal arrangements and syntactic structures, contribute to the meaning construction (van Dijk, 2003, pp. 352-371). These elements examine how specific linguistic choices reflect ideology or social prejudice, as well as models of context, which are mental representations used by people to interpret discourse in both speaking and listening. Such models explain the way in which discourse is influenced by situational factors such as time, place and audience. Mental models, including knowledge, attitudes and ideologies, further affect production and interpretation of discourse; therefore, they affect how individuals process and respond to discourse based on their belief systems and societal context(s). The present study discusses the concept of alienation in literary discussion that depicts alienation among Africans who had emigrated to Europe. This inquiry takes a critical perspective and utilizes a socio-cognitive approach.

III. METHODOLOGY

The research methodology is concerned with qualitative procedure. It is the qualitative inquiry that is used to explore and extract the meanings that individuals or groups attribute to social or human phenomena. The research process entails the development of research questions and procedures through a cyclic process; data is usually collected in the natural setting of the participants, inductive data analysis which is the process in which data is analyzed and leads to emergent themes, and the interpretation of data significance (Creswell, 2009).

The text that has been chosen to make this investigation is the text *In the Castle of My Skin* by George Lamming which is a reflection of the post-colonial era and the sense of alienation and identity crisis that the Africans went through. On the grounds of thematic relevance and representativeness, seven excerpts were selected, which can depict alienation. George Lamming was a leading Barbadian intellectual and his biographical discourse was closely associated with his political works and radical thought. He is a unique personality, a writer who professedly took sides with Karl Marx and believed that literature should be an active participant in the political life instead of shrubbery behind the fences of aestheticism. Such an attitude can be explained by his background in a society that disguises its own contradictions with conservatism and the cult of stability as it has a short history of radical intellectualism (Lewis, 2022). *In the Castle of My Skin* is the semi-autobiographical novel of Caribbean writer George Lamming, which was first published in 1970. The novel is a continuation of the tradition of Caribbean storytelling, a form of literature first arising out of the disconnection of the Old World (Africa) and the New World (the Americas). The ambiguity of tradition meeting the new world and self has been variously explicated, challenged, questioned, mixed or explored by many different Caribbean writers. The story by Lamming is more or less autobiographical in that he is an immigrant as he moved to America as well just like characters in the novel who moved out of Barbados. Also, the experiences and hardships of his early years are comparable to those of the character G., the other character in the reading. The narration is by G. in the first-person and in the third person omniscient perspective.

van Dijk (2005) socio-cognitive method of critical discourse analysis (CDA) is used to analyze the selected data. The model is made up of three levels of analysis, discourse (micro-level), social (macro-level), and cognitive (where the two meet each other). Briefly, the model consists of:

1. Micro-level typically investigates the deployment of syntax, localized semantics, lexis, thematic elements,

schematic structures, and discursive devices. An eclectic model is employed at this level, drawing on van Leeuwen's (2008) Social Actor Representation (SAR) and Hart's (2014) Construal Operation (CO).

2. Cognitive Level comprises discourse structure strategies that underlie and represent mental models. Hart's (2014) Construal Operations are employed at this level.

3. Macro-level, social analysis scrutinizes the representations of power disparities among group members within society (van Dijk, 1995, 2005). The model's distinctive characteristic is an "us versus them" dimension, which entails portraying one's own group in an affirmative light ("Positive self-representation") while depicting other groups in a disparaging manner ("Negative other representation") (van Dijk, 1995, p. 22).

The qualitative part was conducted by analyzing and interpreting the discourse selected in the broader view of the post-colonial context. The quantitative part was conducted by counting the frequencies of the strategies of the framework in all the selected extracts to identify their percentages, conveying how George Lamming represents alienation in the post-colonial context.

IV. DATA ANALYSIS

Two extracts, as examples, will be selected to be analysed both qualitatively and quantitatively:

4.1 Qualitative Analysis

Extract 1

"My birthday began with an almost total absence of family relations. My parents on almost all sides had been deposited in the bad or uncertain accounts of all my future relationships, and loneliness from which had subsequently grown the consolation of freedom was the legacy which my first year opened. My mother ... memory was again pursuing the line of discovery ... my birthday was still alive ... my father who ... left me the sole liability of my mother ..." (Ch.1, pp. 13-14)

Background

G. is the narrator who is a nine-year-old boy. He feels disappointed during his birthday when he becomes more sad than happy. He talks of his house and village as the water floods the streets and their roofs, which makes him feel lost and alienated on his birthday, which was supposed to be a celebration of his life, but sees the lack of any commemoration and the family relationship being constant. G. is brought up by his lone mother, who becomes his nurturer and only parent.

1. Micro-Analysis: Social Actor Representation.

a. Exclusion Suppression

Lamming uses exclusion in the text above to disguise the active agent that causes the narrator to be isolated and alienated. No agent is included and his father is not in the example of his birth began with an almost complete lack of family relations which includes that his father is not in their lives and he is physically and emotionally absent. Other exclusions have no trace in the representation where both social actors and activities are excluded out of the representation.

b. Inclusion

Impersonalization

Impersonalization is a discursive technique which involves presenting social actors (person or group of people) without identifying them with their human form and characteristics. This has been done in the text by abstractions like bad or uncertain accounts, thus making it not very clear what human agent is at fault.

Specification

There are also specifications of social actors that define them as individuals. The following example shows this: "My father left me, and the only liability of my mother".

Dissociation

The other manner to describe the representation of social actors in dissociation is in the text, G., the narrator, left alone without his father, is dissociated with his father-son bond. The lexical expression of dissociation is the word absence. Besides, the illustration of parental alienation with an almost complete lack of family relations, which is explicitly pointed to by stating that my birthday was characterized by a complete lack of family relationships, as each of the parents is divorced.

Nomination

Lamming presents the parental alienation of G. through informal proper nouns, like my father and my mother, to show how he lost his family and felt isolated by his family.

Assimilation

The passage contains the line that says my mother sat beside me and in front of the sewing machine within me. The narrator addresses his mother as a particular person and not as one of a group. This contrasts with his emotional and social isolation by the rest of the family.

2. Cognitive Analysis: Harts Construal Operations.

a. Attention

Profiling

Referred deixis of first person is recurring (such as my birthday, left me) highly describes the experiencing self, with the narrator being the only locus of consciousness. This

impact is an alienation that seems to be pre-determined and objective, as the alienation of the narrator is seemingly pre-eminent to intent, accusation, and emotional conflict.

Metonymy

The passage also creates alienation by creating metonymic construal, where human relations become abstract and nominal. The terms like family relations, accounts of relationships, replace emotional bonds with institutional or economic terms.

Scalar Adjustment

The alienation is enhanced by the construal operation of scalar adjustment where degrees are erased and the possibilities are lessened. Other phrases like, almost total absence, all my future relationships, sole liability alter the meaning towards the extreme sides of quantitative scale and qualitative scale.

b. Comparison

Categorization

Alienation is also supported by categorization which classifies experiences in evaluatively loaded conceptual frameworks. Such expressions like bad or uncertain accounts and legacy classify the familial past of the narrator as something destroyed and decisive.

Metaphor

Metaphor offers an essential frame of the concept of alienation. Economic and institutional spaces are metaphorically represented in relationships (relationships as accounts, life as legacy), and freedom is defined as a little consolation. In this case, emotional life is made out to be transactional and compensatory, but not relational.

c. Perspective

Deixis

Alienation is construed in the form of deictic positioning, especially the temporal deixis. The retrospective position (my birthday started) places the narrator in a detached position to childhood experience. This alienation is temporalized to become a condition of alienation which has been complete and stable, as opposed to an unresolved trauma. In a retrospective perspective, the narrator conceptually reenacts isolation as an identity-determining source, instead of a crisis that is subject to transformation.

3. Macro-Analysis: Ideological Square.

Ideological square introduced by van Dijk is applied to demonstrate how the text creates polarised image of Self and Others at the realm of family relation, responsibility, and emotional value. The four strategies can be followed in the story that G. narrates about his birthday and his disjointed family history.

Emphasize Our Good

In this passage, one can read 'our' as the self-constructed in respect of the mother-child relationship and the subsequent freeing out that the narrator offers to himself. The mother is implicitly esteemed as the only sustainable, responsible entity: she abandons him only the liability of herself, which ideologically re-inscribes dependency as a care and obligation moral inheritance. The positive result of the lack of family relationships is the creation of a strong sense of selfhood and autonomy by the narrator due to the absence of relations with the family members, which focuses on the internal resource and not on the absence.

De-emphasize Our Bad

The negative elements of the self (the narrator and his maternal relations) are backgrounded or alleviated. The narrative makes no speculations on the potential resentments of the mother as a sole liability. In fact, her liability is introduced as nearly as possible as an inevitable state of affairs, rather than as a moral failure or a decision. The vulnerability, sorrow, a sense of being abandoned, or even being bitter of the narrator himself is not explicitly worked through, but rather swiftly reworded by abstract nouns, which make his pain soft and intellectualize it, the loneliness, the consolation of freedom.

Emphasize Their Bad

The most obvious Others in the ideological square here are the parents, absent or put in bad or uncertain accounts of all my future relationships, on almost all sides. The term deposited in the bad or uncertain accounts creates the parents (particularly the father) as morally and emotionally bankrupt and presupposes their and their inability to adhere to their obligations. The father is also largely depicted in a negative light: he left the narrator with the mother as the only liability and this ideologically positions him as an irresponsible person who is offloading all the pressure on the mother and child.

Extract 2

"Low-down nigger people was a special phrase the overseers had coined. The villagers were low-down nigger people since they couldn't bear to see one of their kind get along without feeling envy and hate. This has created a tense relationship between the overseer and ordinary villagers. Each represented the other as an image of the enemy. The enemy was to be destroyed. "The image of the enemy was still alive. The enemy was My people. My people are low-down nigger people. My people don't like to see their people get on. The language of the overseer. The language of the civil servant." (Ch2, pp. 28-29)

Background

This extract is concerned with the description narrative of village life. In this section, the black overseers, whose position is slightly higher than the villagers in the colonial institutional structures, internalize and use supraliminal rhetoric against their own people. Such a phenomenon is reminiscent of the timeless history of post-emancipation plantation economies, where material scarcity creates intra-Black divides like envy and hatred, thus, constituting a broader trend of fractured consciousness that positions African ancestry opposite the imposed white standards.

1. Micro-Analysis: Social Actor Representation

a. Exclusion Suppression

By omitting the positive descriptions of the villagers and failing to recognize their agency and their virtues in the passage, the excerpt intentionally puts into invisibility the villagers in any sympathetic narrative. The pejorative connotation of the term used by the overseers, low-down nigger people, serves to strip away the humanness of the villagers, turning them into a de-humanised group of people who are characterised by nothing but envy and hostility which justifies their lack of power or promotion.

b. Inclusion Strategies

Impersonalisation

Villagers are depicted in depersonalized terms in terms of using generic names like the overseers and the mentioning of the civil servant which upholds an indeterminate institutional identity.

Personalisation

The personalisation of the narrator in saying 'My people creates a sense of kinship' though ironically, this creates a reflection of the disdain of the overseers and introduces an internally-consumed oppression.

Generalisation

A generalising tendency is apparent in the use of generalisers such as the villagers and their kind, which presuppose that all the members of the villagership will be described as envious and not differentiated. This super-generalisation is further enhanced by the pejorative term low-down nigger people which charges the whole of the Black underclass at the expense of class differentiation between overseers and the villagers.

Dissociation

The overseers do dissociation on behalf of the villagers by portraying them as the enemy which is a framing that fits well with the colonial power. This statement by the narrator ('My people are low-down nigger people') is a manifestation of a coerced act of self-dissociation in which the Blacks demean their own community as they strive to gain superiority.

Categorisation

Categorisation is upheld through the use of specified functional positions i.e. the overseers, the villagers, the civil servant and composite term 'My people are low-down nigger people' which then reduces people to colonial statuses.

Assimilation

Assimilation is noted as the overseers are internalized into the language of the overseer; the statement 'My people are low-down nigger people' goes further to annul individuality by imitating the white rhetoric of the same.

2. Cognitive Analysis Hart Construal Operations.

a. Attention

In the passage, the construal operations of Hart guide cognitive framing of the social actors, as well as conflicts, with antagonism as a priority of selective attention and figurative translation.

Profiling

The reference to the term a low-down nigger people is given prominence which makes the reader focus on the so-called envy and hostility of the villagers as the key features. The watchmen and their scoffing lines become vividly highlighted as the source of this pronouncement, and possible merits of the villagers are essentially relegated or eliminated.

Metonymy

The slur is a form of extrinsic metonymy, in which the racial epithet replaces the moral inadequacies of the whole villager group, arousing colonial images that are not directly supported by empirical data.

b. Comparison

Villagers and overseers are addressed as a dyadic contrast, each person has an image of the enemy to the other, thus intensifying their level of hostility.

Categorisation

The dynamic categorisation integrates overseers, villagers and civil servants into an increasing hostility group: "low-down nigger people, My people and the enemy, no neutral or intermediate categories".

Metaphor

The image of the enemy was still alive, uses a life-is-an-image metaphor, keeping conflict alive and as a persistent haunting presence, and transferring the social tension onto literal warfare.

c. Perspective

Deixis

Deictic changes define point of view: when overseers refer to their group as their kind, the group becomes as othered; when the narrator calls his people my people, the group is absorbed within itself, only to be reclassified as low-down nigger people, thus erasing self and other borders.

3. Macro-Analysis: Ideological Square.

The us/them formulation by van Dijk (1996) provides clarity on the polarity of the disquisition in which the overseers expand an ideological square which at the same time will elevate their position and diminish the villagers.

Emphasize Their Bad

Villagers are exposed to more intense attention on the vices, specifically the so-called low-down nigger people that shine the light on their jealousy, their hate and their lack of tolerance towards the success of others and position them as the natural enemy that is to be destroyed.

4.2 Quantitative Analysis

This section reviews the results of the qualitative analysis, discusses them, and answers the research questions in consensus.

4.2.1 Micro-Analysis

This subsection answers the research question that reads, "How does the writer reflect alienation on the micro-level by employing social actor representation in *'In the Castle of My Skin'*?"

4.2.1.1 Social Actor Representation

Table 4.1 shows the frequencies and percentages of SAR strategies in both novels.

Table 4.1 SAR Strategies in *'In the castle of my skin'*

Strategy	Frequency	Percentages
Suppression	14	9.2%
Backgrounding	2	1.3%
Nomination	5	3.3%
Categorization	16	10.5%
Impersonalization	11	7.2%
Personalization	14	9.2%
Generalization	18	11.8%
Specification	17	11.1%
Individualisation	17	11.1%
Assimilation	13	8.5%
Association	13	8.5%
Dissociation	13	8.5%
Total	153	

Considering van Leeuwen's strategies of social actor representations in both novels, it is possible to provide the quantitative outcomes in the table: *In the Castle of my Skin*, the number was 153. The resulting percentages uncover different discursive patterns in the construction of identities in colonialism, which agree with the previous qualitative results on alienation.

Repression and Disinterestedness

The data are dominated by suppression and impersonalization (17%), hence supporting exclusionary discourses that deny agency, which is evidenced in the Extract 1 of the chapter *In the Castle of My Skin*, with parental figures evaporating into an absence of family relations, thus, contributing to alienation between family members (9.2% of suppression).

Assimilation or Individualisation.

The proportion of assimilation was 8.5, the proportion of individualization was 11.1, the latter profile explaining personal a socialness (e.g., the utterance of My father left me in Extract 1). The author is thus inclined towards a personal/ exclusionary position (in terms of increased suppression and individualism), and establishes intimate alienation to the colony.

Association/Dissociation

Association and dissociation have relatively low values ((8.5% for Association, 6.3% for Dissociation) However, the underlying attitude toward dissociation in the qualitative focus in the novel 'Castle' (as the case of the parental relations in the Extract 1) enhances alienation even as it seems equivalent.

4.2.2 Cognitive Analysis

This subsection reviews the results of the cognitive analysis and discusses them to answer the second research question which reads "How does the writer reflect alienation on the cognitive level by employing the construal operations in the Data under analysis?"

Table 4.2 Construal Operations in the Two Novels

Operation	Frequency	Percentages
Profiling	12	12.0%
Metonymy (total)	19	19.0%
Scalar Adjustment	9	9.0%
Categorization	21	21.0%
Metaphor	17	17.0%
Deixis	22	22.0%
Epistemic Modality	0	0.0%
Total	100	100.0%

The table quantifies Hart's construal operations *In the Castle of My Skin*, revealing divergent cognitive framings of alienation tied to colonial stasis versus migratory flux. Metaphor leads both (22%), aligning with extracts: Categorization follows (21%) rigidified roles. *In Castle of My Skin*, higher profiling (19%) spotlights personal spaces, intensifying intimate alienation. The scalar Adjustment surged to 12% containment. Zero Epistemic Modality in *In the Castle of My Skin* (0%) asserts certainty.

Castle prioritizes profiled/certain construals for rooted fracture (village hierarchies); Emigrants scalar/metaphorical for suspended drift (oceanic voids), extending prior micro-analyses where *Castle* erases agents intimately, Emigrants dissociates proximities dynamically. The results quantify cognitive evolution from static imprisonment to liminal possibility.

4.2.3 Macro-Analysis

This part reflects the findings of the third level of analysis which determines the ideologies of the alienation discourse and answers the third research question: "What are the ideologies of the alienation discourse in the data under consideration?"

The ideological square of van Dijk reveals the ideological features of the discourse of alienation in *In the Castle of My Skin* as a polarized opposition between the vulnerable Black communities (marked as us) in search of genuine connection and the misleading colonial power (marked as them) which seeks to divide them. In this context, alienation is an effect of oppression and a place of possible resistance. Table 4.3 provides the frequency of the four ideological strategies in the two novels.

Table 4.3 Ideological Strategies

Strategy	Frequency	Percentages
Emphasize Our Good	10	26.3%
De-emphasize Our Bad	5	13.2%
Emphasize Their Bad	21	55.3%
De-emphasize Their Good	2	5.3%
Total	38	

The analysis of the ideological square establishes very sharp comparative trends in *In the Castle of my Skin* including 38 cases, happens through polarization. It turns out that 21 (55.3 per cent) cases of **Emphasise Their Bad** are dominant in *In Castle of My Skin*. This measure validates what was observed in the text: in the story, authoritarian parents or guardians are involved, as it is depicted in Extract 1: "low-down nigger people".

On the other hand, **Emphasise Our Good** occurs in 10 cases (26.3 per cent) in *In the Castle of My Skin*, meaning group strength. The deprecation of Their Good can be seen in only two moments (5.3%), practically killing the image of the colonial charity, just as the fatherly love is removed in the novel. **De-emphasis Our Bad** is still peripheral, 18.9 0.01 and 13.2 0.00 respectively, which places communal faults on the periphery.

Emphasis Their Bad ideologically naturalizes the territorial rupture, which is predominant in the novel. However, suppressions outlined by van Leeuwen and conceptualizations by Hart both achieve ideological closure in the village stasis being a reasonable cause to oppose and stagnant migration is a promise of a transnational utopia. These observations outline the transformation of the Lamming, who is a former colonial jail, into a moving diasporic potential.

The prevailing ideologies of the extracts of both novels are based on the anti-colonial morality polarization and vindication of the Black Self against the imperial Others, which makes the alienation a manifestation of the conscious resistance, not the DNA-implemented flaw. These dynamics are also further measured by the ideological square by van Dijk in *'In Castle of My Skin'* and the percentage of combined Our Good and the Their Bad categories is 81.6. In this frame, dissonance of the village, absenteeism of parents and antagonism of overseers reveal the negative paradigms of the empire, and furthermore, homogenization is even promoted, thus naturalizing the Black consciousness as a superior legacy.

V. CONCLUSIONS

The integrated use of the social actor representation, construal operations and ideological square by van Leeuwen, Hart, and van Dijk has enabled the socio-cognitive discourse analysis to answer all the four research questions and achieve the four objectives. Therefore, the study concludes as follows:

1. Lamming illustrates the process of alienation methodically in the form of exclusionary and assimilative tactics that disintegrate social connections on grammatical level. *In the Castle of My Skin*, suppression eradicates the main actors like absent fathers and colonial myth-makers whereas individualization separates isolated subjects locked in strict school and family hierarchies so that the language that isolates the subjects of personal identity generates spaces of fracture of the self, where the personal identity is produced by excluding some subjects with the pronouns what and who.

2. Cognitive construal processes logically represent alienation as a perceptual fact which guides the interpretation by readers. The concept of colonial imprisonment in *'In the Castle of my Skin'* is made constructable in its profiling, which puts emphasis on personal non-entities and dehumanizing metaphors, as is the case with the publication of an enormous blue egg. This is enforced by a zero epistemic modality which introduces loyalty rituals and the absence of family as true ontological facts making entrapment as pre-given and inevitable.

3. Alienation is ideologically a moral vindication of anti-colonialism, where alienation becomes a testament to the superiority of the Black perceptions. The narrator of *In the Castle of My Skin* has made as much use of the Emphasise Their Bad technique as possible in demonizing colonial agents, village overseers, and absent parents to place anti-colonial feeling in a moral context.

4. *In the Castle of My Skin* creates a stasis of its fracture by omitting subjects who erase relation agents, by the profiled certainty of accentuating personal vacuity, and by the territorial ideology of naturalizing village containment as ethical opposition to colonial ranks.

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